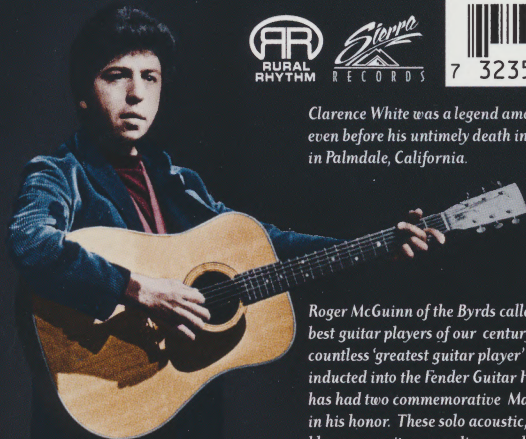


Clarence White



33 ACOUSTIC GUITAR INSTRUMENTALS

Wildwood Flower	1:25
Master's Bouquet	1:12
Bury Me Beneath The Willow	1:56
Black Mountain Rag	1:37
Billy In The Low Ground	1:36
I'm So Happy	:57
He Will Set Your Fields On Fire	1:38
Sugarfoot Rag	1:05
Nine Pound Hammer	1:24
Cripple Creek	1:02
Under The Double Eagle	1:34
Farewell Blues	1:36
I Am A Pilgrim	1:39
Country Boy Rock & Roll	1:02
Forsaken Love	1:16
False Hearted Lover	1:09
Black Jack Davy	1:05
Banks of the Ohio	1:22
Jimmy Brown The Newsboy	1:38
Sally Goodin	1:08
Buckin' Mule	1:40
Shady Grove	1:20
Pike County Breakdown	1:05
Old Joe Clark	1:35
Arkansas Traveller	1:29
Footprints In The Snow	1:45
In The Pines	2:15
Journey's End	:59
Pretty Polly	:53
Cotton Eyed Joe	:47
Clinch Mountain Backstep	1:18
Randy Lynn Rag	1:00
Mandolin Medley *	2:02



Clarence White was a legend among guitar players even before his untimely death in 1973 by drunk driver in Palmdale, California.

Roger McGuinn of the Byrds called him, "one of the best guitar players of our century." Named on countless 'greatest guitar player' lists, he has been inducted into the Fender Guitar Hall of Legends and has had two commemorative Martin Guitars named in his honor. These solo acoustic, flatpicking bluegrass guitar recordings made two years before the classic 1964 "Appalachian Swing!" shows how far his flatpicking had advanced. His guitar playing was captured on a number of albums in a variety of styles while he was with the Kentucky Colonels, Nashville West and the Byrds in the 60's, then with Muleskinner in 1973. Nominated for "Best Instrumental Album of the Year" by the International Bluegrass Music Association, these earlier home recordings reveal Clarence's youthful brilliance and originality as a flatpick guitarist. This collection has been exclusively licensed from the Estate of Clarence White.

Produced by John Delgatto for Sierra Records
Previously released on Sierra Records SZCD 6024

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Doc Watson

When I first heard Clarence play, he had just started on the guitar. I said to myself, "There will be a fine guitar player." He had his very own notions about playing traditional flat-top guitar. From the very beginning he put his own—he put Clarence into what he did, you know. He didn't copy everybody else. He profited by licks he heard me play, and different people play; but he made his own innovations, improvising and all.

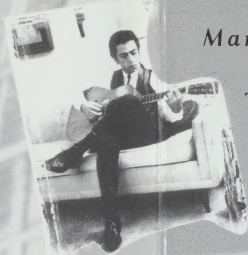
He used to tickle me calling that tune "Beaumont Rag" the "Julius Finkbine Rag." He had all kinds of little old notions about things that would get people to laugh, you know.

Clarence was a good flatpicker, and that is a fact. Just talking about him makes me want to hear some more of old Clarence's flatpickin'. I'll go dig out that tape either today or tomorrow and listen to it. He did a lot of fine pickin'.

Jerry Garcia

Clarence was important in my life both as a friend and as a player. He brought a kind of swing—a rhythmic openness—to bluegrass, and a unique syncopation. His feel has been incorporated by a lot of other players, but nobody has ever quite gotten the open quality of his rhythm. In the bluegrass world; the instruments characteristically are on top of or slightly in front of the beat. Bluegrass is a kind of forward-leaning music. Clarence's playing was way in back of the beat, and so that added an openness that was really breathtaking.

His playing had a stately quality about it. He was influenced a lot by Doc Watson, but as soon as he got the idea of what Doc was doing, he immediately expanded in a dozen different directions. He also added a bluesy quality—you can hear that best on "I Am A Pilgrim." He also listened to some Django Reinhardt. Clarence had wonderful control over the guitar. He could play at any speed—bluegrass tempos—and even double them up. He's the first guy I heard who really knocked me out. He was totally accurate and he had wonderful economy.



Mark O'Connor

When you're young and learning to play, you copy. And I copied Clarence. There's a point when you're learning that you should copy. And pretty soon, as you come into your own, you forget about the licks, but you remember the feeling. Somebody gave me a tape of Clarence and Doc Watson. Doc played and Clarence backed him up. Clarence never took a solo. That affected me, of course, in a very nice way. Another person told me that Clarence hardly ever smiled. And that affected me in a strange and wondering way.

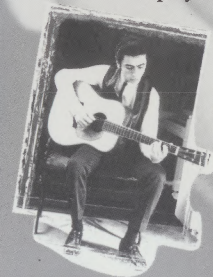
And his search, his personal search for music to play, starting with acoustic and going all the way in full circle. He was definitely making statements. That said something to me, you know, besides the specifics of his playing.

I hear a soulful attitude through his playing: dark, hesitating and searching. And even in the upbeat songs he had these beautiful, dark quirks he would do, even on a happy melody. There was so much character.

David Lindley

Clarence was the flatpicker who scared everyone. And when ever you'd talk about flatpicking it was always Clarence White. There was no one that came close, except maybe Doc Watson, and in those days all that stuff was new.

He did all kinds of things that nobody could figure out. It wasn't just flatpick stuff—he could play with his fingers, too. And he just had amazing time. There were a lot of people that could play fast, and everyone tried to play faster than the next person, but no one else had that thing—it was almost a Django Reinhardt kind of feeling that you got from listening to Clarence. It went real deep—there was a lot more there, which was one of the things that I always looked for in a player, not playing everything he knew in every song. With Clarence you always knew that there was more, and that kept it going.



Tony Rice

I met Clarence when I was nine years old, and he was 15 or 16. He was a very serious musician and a very straight forward individual. He definitely influenced me to a large degree because he was the first rhythm guitar player I had heard who took playing real serious. He used the guitar in a bluegrass band as something beyond just strumming three chords to accompany a vocal. In fact, on a scale from 1 to 10, on the acoustic bluegrass stuff I'd have to give him a 10 plus!

David Grisman

Clarence's style was already developed by 1962. I don't think any bluegrass guitarist had as precise a sense of timing. Nobody was syncopating like he was. Clarence had that unique way of twisting things around. When we used to do "Bury Me Beneath The Willow," he would play the guitar part a whole quarter of a measure off. He was into screwing with time, but in a very accurate way so that you knew what he meant. And he didn't play very hard. He had a very light, precise touch. There was very little motion. You couldn't believe what was coming out of him. Some guys look like they're really working, and he was expressionless. They used to make fun of him because he always looked real serious.

When he died, I really felt a musical void, beyond losing the person. I thought, "Well, this is it. I'm never gonna hear this again." There'll never be another Clarence.

(All courtesy of GPI Publications)



Special Thanks: James & Margaret Dunlap, Ugo Fastrez-Colomb, Bob Dunlap, the Powries, Steve & Lisa Young, Ben Leroux, Sandy Rothman, Michele Parker, Rebecca Birmingham, Tania Mitchell, Richard Starkey, Dan Miller, Etsuo Eito, Steve Pottier, Stan Wolfe, Richard Kalikow, John Kaparakis, Jim Dickson, Eddie Tickner, Brent Haesler, Dean Marshall, SD Ashley, Joel R. Strote, Joe Medwick, Roland White, Rosemarie Johnson, Dorothy Ratliff and Roger Bush.

Spent almost every hour with my guitar. It was my whole life in the 50's and early 60's but it was all acoustic playing, bluegrass mostly, with some Django Reinhardt. You see, I was playing bluegrass, picking along to very fast fiddle tunes... I was achievina fingerpicking sound, like 3 finger Scruggs banjo style, but I was just using one pick - flatpicking really fast, going all over, you know...that way, I was able to get a loud ringing sound which is clear at the same time. Thanks to my brother



Roland, who started being a mandolin player twenty years ago and bought all the Bill Monroe records, I might have just as easily not gotten into bluegrass if he had bought Elvis Presley records instead. Even though I was head over heels in love with bluegrass, I use to listen to any guitar music that I could, though at that time I had no intention or even thoughts of playing electric guitar!"

-Clarence White
Zig Zag Magazine
UK 1973

Other Outstanding Clarence White Releases Available From Sierra Records



The Kentucky Colonels - Livin' In The Past



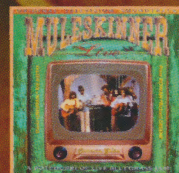
Nashville West



Guitar Workshop - DVD



Scotty Stoneman - Live in L.A.




Muleskinner Live CD & DVD

1. Wildwood Flower (A.P. Carter)	1:25	18. Banks of the Ohio	1:22
APRS-Peer Music/BMI		19. Jimmy Brown The Newsboy (A.P. Carter)	1:38
2. Master's Bouquet (M. Baumgardner)	1:12	APRS-Peer Music/BMI	
Stamps Baxter Music/BMI		20. Sally Goodin	1:08
3. Bury Me Beneath The Willow	1:56	21. Buckin' Mule	1:40
4. Black Mountain Blues (Leslie Keith)	1:37	22. Shady Grove	1:20
Kentucky Colonel Music/BMI		23. Pike County Breakdown (Bill Monroe)	1:05
5. Billy In The Low Ground	1:36	APRS-Peer Music/BMI	
6. I'm So Happy	:57	24. Old Joe Clark	1:35
7. He Will Set Your Fields On Fire	1:38	25. Arkansas Traveller	1:29
8. Sugarfoot Rag (H. Garland-G. Vaughan)	1:05	26. Footprints In The Snow (Bill Monroe)	1:45
Hollis-Unichappell Music/BMI		APRS-Peer Music/BMI	
9. Nine Pound Hammer	1:24	27. In The Pines	2:15
10. Cripple Creek	1:02	28. Journey's End	:59
11. Under The Double Eagle	1:34	29. Pretty Polly	:53
12. Farewell Blues	1:36	30. Cotton Eyed Joe	:47
13. I Am A Pilgrim	1:39	31. Clinch Mountain Backstep (R. Stanley)	1:18
14. Country Boy Rock & Roll (Don Reno)	1:02	Fort Knox/Trio Music/BMI	
Fort Knox-Trio Music/BMI		32. Randy Lynn Rag (Earl Scruggs)	1:00
15. Forsaken Love	1:16	APRS-Peer Music/BMI	
16. False Hearted Lover	1:09	33. Mandolin Medley	2:02
17. Black Jack Davy	1:05	Total Time:	45:46

All songs unless otherwise noted are traditional, arranged by Clarence White (Kentucky Colonels Music) BMI
Executive Producers: Lawrence Dunlap & Michelle White Bledsoe • Art Direction: John Delgatto
Photography: Mark English & Frank Chino • Disc Mastering: Paul Tavenner, Man Alive Music
Photo Restoration & Color Tinting: itieu (Carl Pepka)

Producer's Note: This collection of solo acoustic flatpicking guitar recordings was discovered in the personal tape library of the late Clarence White. Recorded in 1962 on a home tape recorder with Roger Bush on rhythm guitar, Clarence White is playing his venerable 1950s Martin D-18 guitar. It was the same guitar he later used to record the classic 1964 "Appalachian Swing" Kentucky Colonels' album. However, he was more often pictured with his other guitar at the time, a 1935 Martin D-28 Herringbone, as he is here, on the cover and on the inside of this booklet. The exceptions include the photograph on the compact disc itself, the back tray and the cover photograph of the Sierra release, The Kentucky Colonels "Livin' In The Past."

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Clarence White

33 Acoustic Guitar Instrumentals

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